



First Number of the

C E L T I C
M E L O D I E S,

Being a Collection of
ORIGINAL
SLOW HIGHLAND AIRS,
PIPE-REELS,

Cainntearachd. AND

NEVER BEFORE PUBLISHED

Selected and Arranged by a

HIGHLANDER.

Ent. at Stat. Hall.

Price 9/6

EDINBURGH

Published for the Editor by ROBERT PURDIE at his Music & Musical Instrument Warehouse 70 Princes Street
Walker & Anderson Edin.

PREFACE.

May I venture to recommend to a discriminating Public my Collection of Celtic Melodies. They are now for the first time published with the exception of Nos 1, 50, & 66 which have appeared before, but of which the true Highland sets are now given. I offer to the world the first number of a work which, if well received will be followed by a second.

I earnestly recommend a patient trial of all the slow airs. I think they require to be heard several times before one becomes accustomed to the short particular measures which some of them have, and wherein consists their greatest beauty. Highland Music in general has a rustic elegance, a *naiive* throughout that is quite beautiful. The present Tunes are attired in their own native simplicity, and not a point adopted that is not in the original.

I am a great admirer of foreign Music, and all its accompaniments; but sure am I a Highland or any slow plaintive air, ought not to be loaded with trills and shakes. The whole beauty of the few notes of which the airs consist, lies in playing them distinctly, and with a full tone. A few shakes are pretty, but a very scanty number suffices; and I am firmly of opinion, that if our Highland airs were played in the style the natives sing them, with pathos and expression, at the same time simply, they would be much more thought of.

The Celtic Melodies must speak for themselves, and should the Public take notice of them, it is for their ancient merits alone. The only share of favour I can claim, is in presenting genuine sets, and preserving their simplicity entire.

69 Airs

THE
CELTIC
MELLODIES.

N^o. I.

"Biodh mid subhach?"

"Let us be merry!"

Pipe Set.

REEL

The musical score consists of four staves of music. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The first two staves begin with a dynamic 'P' (piano). The third and fourth staves begin with a dynamic 'f' (forte). The music is in common time, with a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines, typical of a reel tune.

Walker & Anderson, Edinburgh.

Nº II,

"Falbh' orra, Ho!"

"Ho away she goes!"

Boat Song.

SLOW AND
DISTINCTLY.

Musical score for 'Falbh' orra, Ho!' (Boat Song). The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, starting with a bass clef, a key signature of one sharp, and a common time signature. The vocal part features a steady eighth-note pattern. The piano part provides harmonic support with sustained notes and chords.

Nº III.3

Pipe Reel.

Musical score for Pipe Reel. The score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the piano, starting with a bass clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, starting with a bass clef, a key signature of one sharp, and a common time signature. The vocal part features a rhythmic pattern of eighth and sixteenth notes. The piano parts provide harmonic support with sustained notes and chords.

Nº IV.

3

"Gur trom, trom a tha mi".

"Sad, sad am I".

Chorus.

SLOW.

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the alto voice, and the bottom-most staff for the piano. The music is in common time with a key signature of one sharp. The vocal parts consist of eighth and sixteenth note patterns. The piano part provides harmonic support with sustained notes and chords.

Nº V.

"Domhnall Ban".

"Fair Donald".

Air.

WITH GAIETY.

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the alto voice, and the bottom-most staff for the piano. The music is in common time with a key signature of one sharp. The vocal parts feature eighth-note patterns. The piano part includes sustained notes and chords. The section is labeled "WITH GAIETY." at the beginning.

“Ge d' tha mi gun Chrodh gun aighean”

Chorus.

“Though I am without Cows or Queys?”

SLOW WITH
FEELING
AND EXPRESSION

Air.

“Gur mise tha sunndach”

“Tis me that's happy”.

SPIRITEDLY.

Chorus.

Nº VIII.

Pipe Reel.

The Black Heis Day

5



Nº IX.

"Nuair bhi's cach ^{the} na'n cadal samhach."

"When the rest are sound asleep".

SLOW.

Chorus.



Air.



N^o. X.

'Tha mo chean air an fhleasgach.'

"My affection is on the Lad".

Chorus

WITH SPIRIT.

N^o. XI.

An Islay Pipe Reel.

Stringed Wedding

*Hur est un homme
(Canal del Mar)*

"Cha'n eil cailleach agam fhein?"

"I am alone since my wife died."

A Pipe Melody.*

SLOW, WITH
MARKED
EXPRESSION.

* There is a particular shake in Bagpipe music, which few people are acquainted with, and which is particularly exemplified in this truly beautiful and ancient Bagpipe melody. That it may be played in its proper and original style, and that the performer may know where to apply it, I have put a w above the shake marks.

The common shake is thus



where in Pipe music

thus

but this shake is not to be used



unless w is marked over it.

Example how it is to be played.

first bar of the "Pipe melody"

Nº XIII.
"Pipe Reel".



Nº XIV.

"S tric mi smuaineach ort."
"Oft am I thinking of thee."

Air.

LIGHTLY AND
WITH SPIRIT.

Musical score for "S tric mi smuaineach ort." (Nº XIV). The score includes two parts: an air and a chorus. The air is in G major and the chorus is in F major. The air part is labeled "Air." and "LIGHTLY AND WITH SPIRIT." The chorus part is labeled "Chorus." The music consists of two staves for each part, with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, and rests.

Cainntearachd.

SUNG IN
REEL TIME.

O, dámhsaidh na coilich dhubb, 'S ruithlidh na tunnagan;
 Dámhsaidh na coilich dhubb, Air an tulaich bhoidhich.
 Ti - ra e - dul, ti - ra é, Ted - le dum - te, ted - le dum - te,
 Ti - ra e - dul, ti - ra é, Ted - le dum - te, dum, dum.

O, dámhsaidh na coilich dhubb,
 'S ruithlidh na tunnagan;
 Dámhsaidh na coilich dhubb,
 Air an tulaich bhoidhich

Translation.

O, the black cocks will dance,
 And the ducks will reel,
 The black cocks will dance,
 On the bonny hillock.

"Cainntearacd."

"As is played on the pipe!"

REEL.



Cainntearachds pronounced Canderach's are I believe a species of Music peculiar to the Highlands of Scotland. Before Pianos became so general, they were universally used for dancing at small merry meetings. At larger ones Weddings, &c. there was a Piper.

Two or three females sing together and seldom the dancing drowns the voice for they bawl in their loudest key.

This ancient custom like many others has nearly worn out, but I am happy to say that Cainntearachd, are still used in the islands and some few parts of the mainland, I have often danced to them and liked it as well, perhaps better than a Reel performed on an Instrument.

The Pipers have picked up the tunes, I have given both sets. The words have in general no meaning, and are merely used to bring out the air.

Nº XVII.

11

"Thug mi gaol do mhac a Phiobair?"
 "I have lov'd the Pipers Son."

MODERATE
TIME.



Nº XVIII.

18

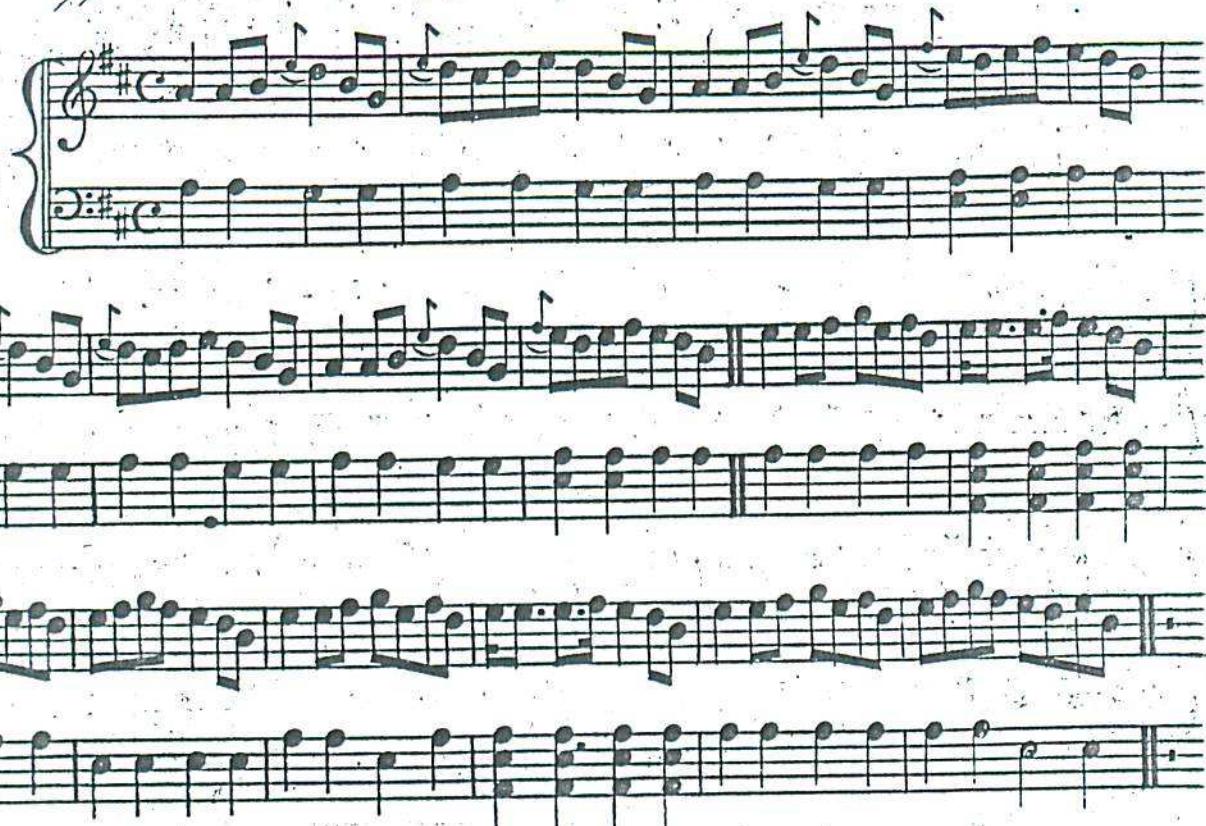
'Strathspey.'

*Like the Elfin Green
With her hair*



Nº XIX.

Pipe Reel.



Nº XX.

"Latha dhómhsa's mi siubhal garbhlaich?"

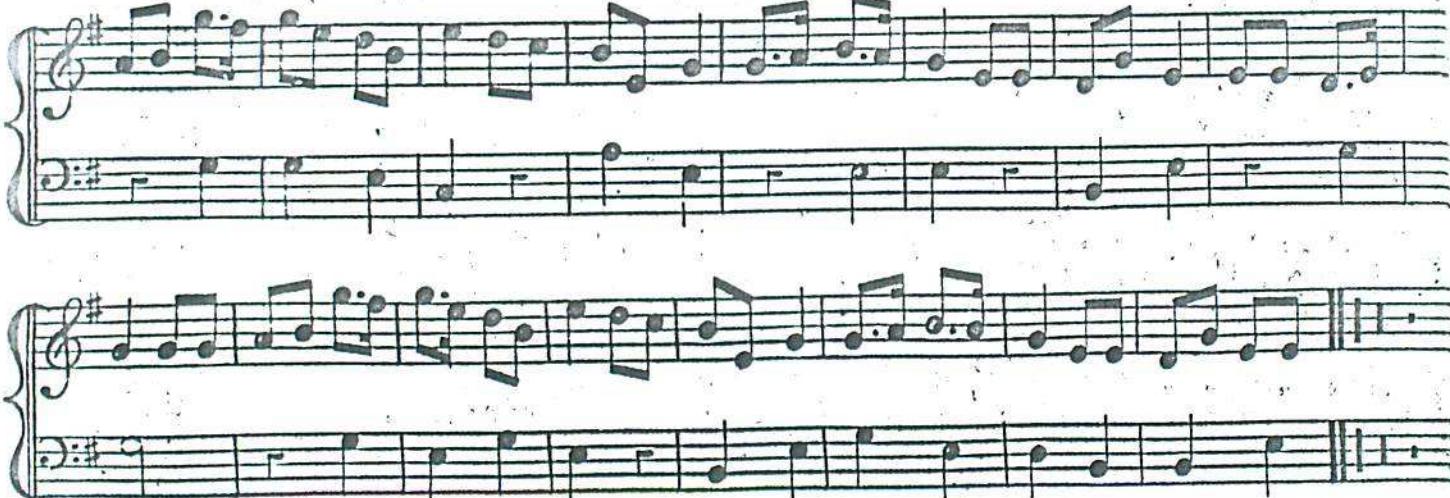
"One day as I was traversing mountains?"

Air.

WITH
FEELING.



Chorus.



Nº XXI.²¹

13

"C' arson nach rachinn cuide riut."

"Why would I not go with you."

MODERATE TIME

MUSIC FOR NO. XXI (2 staves)

Nº XXII.²²

Pipe Reel. (Lachiel's March to France.)

MUSIC FOR NO. XXII (3 staves)

Nº XXIII. ²³*"A għruagħach an leadain"**"Nymph with the beautiful hair"*

Air.

ITH
ANCHOLY
SESSION.

Nº XXIV. ²⁴*"Gu'n d'tħug mi súil air an trupa ghlas"**"I cast an eye on the grey troop."*

AYFULLY.

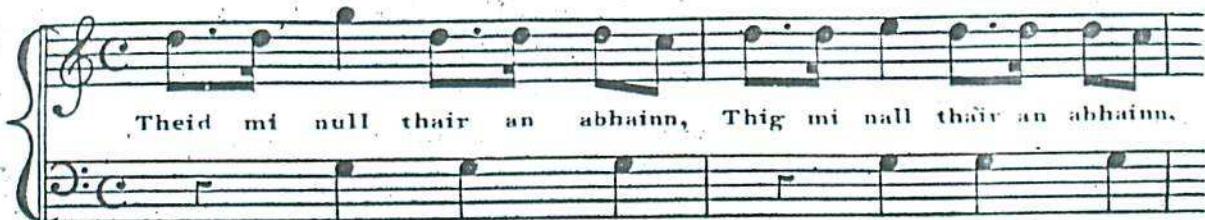
Nº XXV. ²⁵*"Chaidh mi thun na traigh."**"I went to the Ebb."*MODERATE TIME
TH DROLLERY.

Air.

of the Smith or Chitlachore.

Nº XXVI. 20
Cainntearachd (Vocal Set)

SUNG IN
REEL TIME.



Nº XXVII. 27
Cainntearachd / *Sinead*
(Pipe Set)

REEL.



Theid mi null thair an abhainn,
Thig mi null thair an abhainn,
Theid mi null thair an abhainn,
'S fágidh mi 'n tálleir.

I'll go over the river,
I'll come over the river,
I'll go over the river,
And I'll leave the tailor.

Nº XXVIII. ²⁸
 “* Faillte na meisg.”
 “Salute to Drunkenness?”

SLOW.

* This tune is ancient — it has been long in manuscript in a family — so long indeed that tho' it was composed immediately before they got it, I would call it a tolerable age. I procured it and give it to the world, with the addition of a plain bass.

A handwritten musical score for two voices, consisting of eight staves of music. The top two staves are in G major (indicated by a treble clef and one sharp sign) and the bottom two staves are in C major (indicated by a bass clef). The music is written in common time. The vocal parts are separated by a thick vertical bar. The score includes various musical markings such as grace notes, slurs, dynamic markings like 'f' (forte), 'p' (piano), and 'tr' (trill), and performance instructions like '3' (triplets). The notation is dense and expressive, typical of early printed music notation.

Nº XXIX.

Pipe Reel.

29

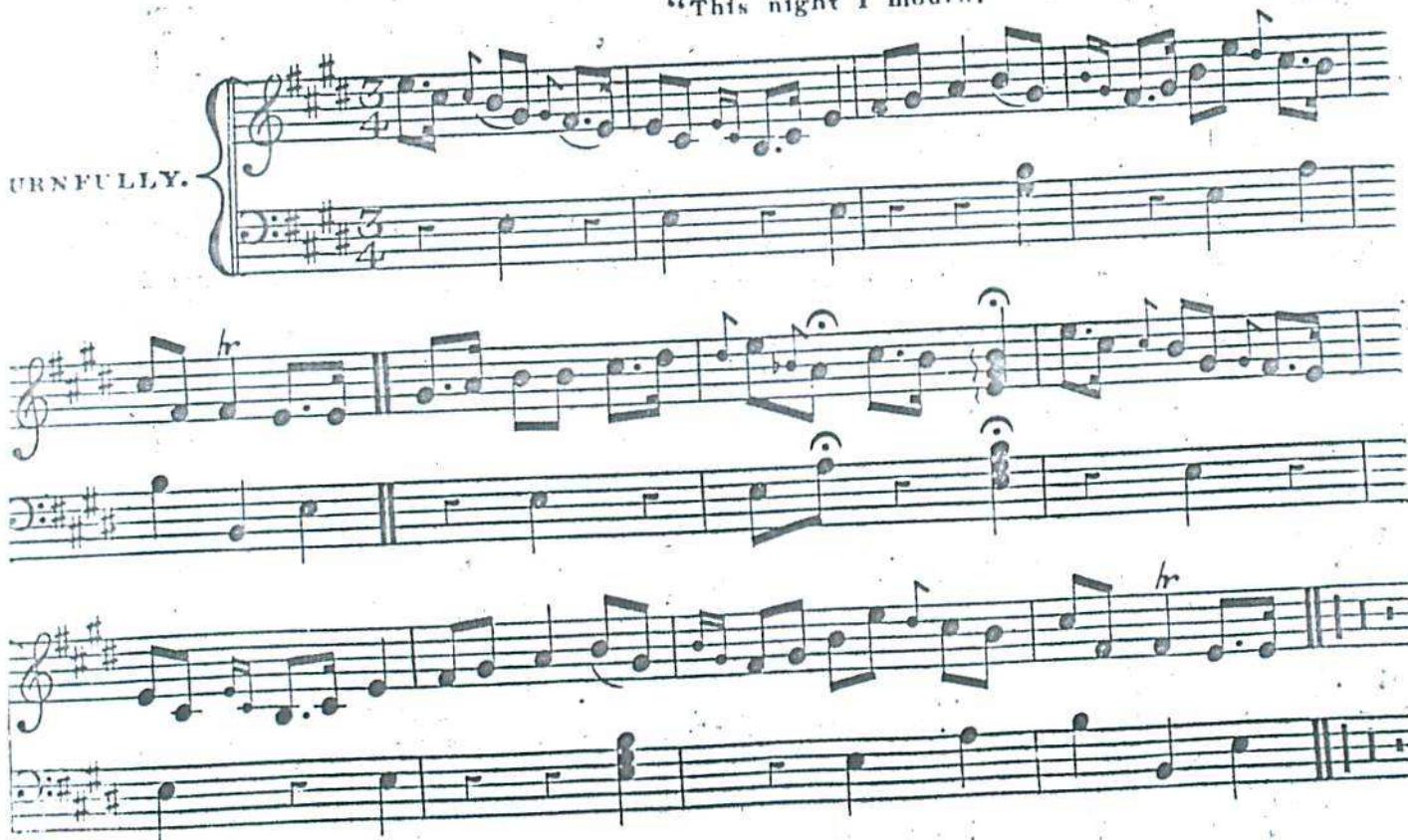


Nº XXX.

"Nochd 's mi tuire."

"This night I mourn!"

URNFULLY.



Nº XXXI.

19

“S truagh gun d’ thug thusa ’s mise gaol.”
 “Alas, that you and I have loved.”

LOW, AND SMOOTH.

The musical score consists of three staves of music. The top staff is in G major, indicated by a treble clef and a sharp sign. The middle staff is in D major, indicated by a common time symbol and a 3/4 time signature. The bottom staff is in A major, indicated by a common time symbol and a 2/4 time signature. The music is composed of eighth and sixteenth notes.

Nº XXXII.

“Cha dean u e thall na bhos.”

Chorus.

“Ye’ll neither do it here nor there.”

RIGHTLY.
PLAYFUL.

The musical score consists of two staves of music. Both staves are in G major, indicated by a treble clef and a sharp sign. The top staff uses a common time symbol and a 2/4 time signature. The bottom staff also uses a common time symbol and a 2/4 time signature. The music is composed of eighth and sixteenth notes.

Air.

The musical score continues from the previous page, consisting of two staves of music. Both staves are in G major, indicated by a treble clef and a sharp sign. The top staff uses a common time symbol and a 2/4 time signature. The bottom staff also uses a common time symbol and a 2/4 time signature. The music is composed of eighth and sixteenth notes.

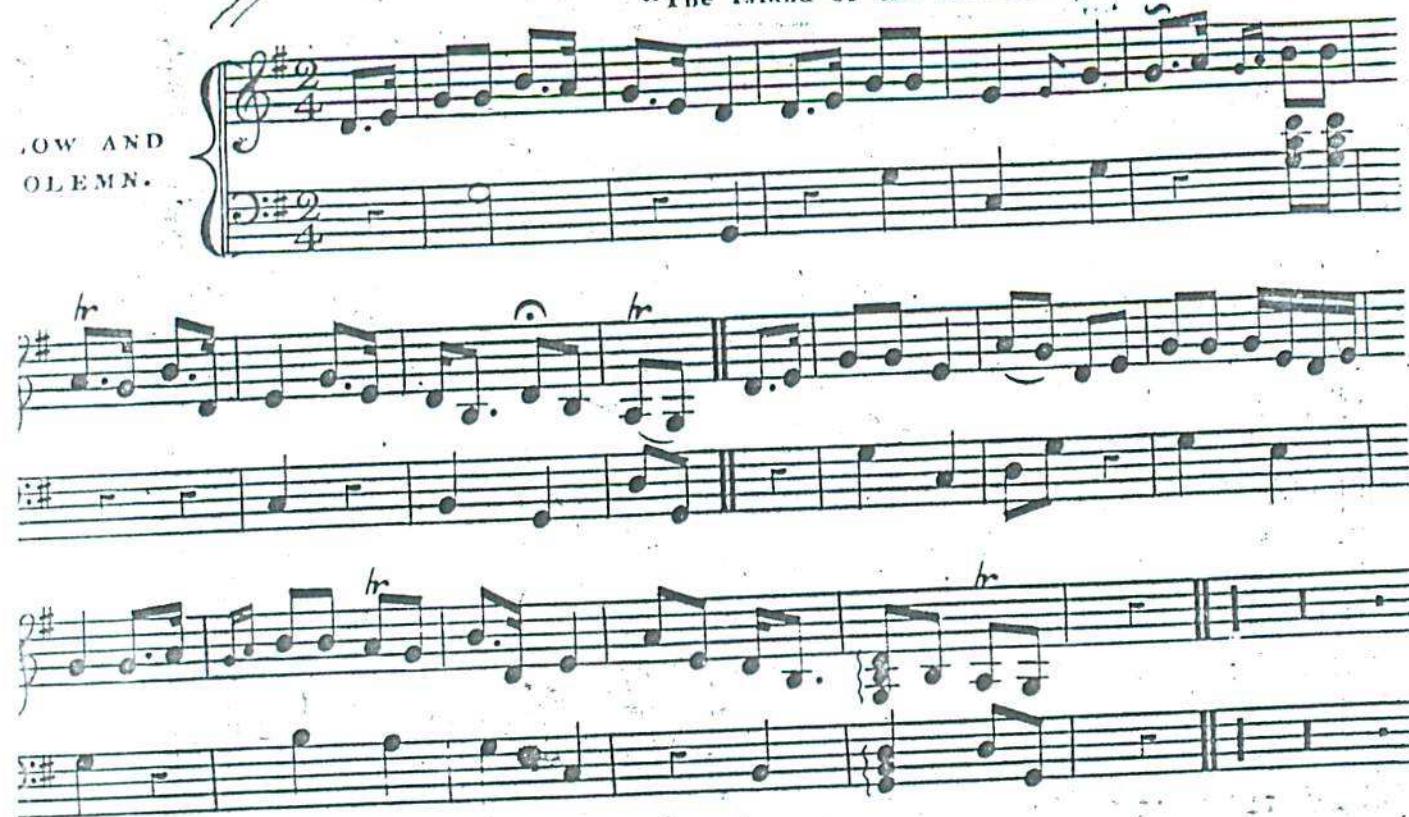
Nº XXXIII.

Pipe Reel.

The musical score consists of three staves of music. The top staff is in G major, indicated by a treble clef and a sharp sign. The middle staff is in G major, indicated by a common time symbol and a 2/4 time signature. The bottom staff is in G major, indicated by a common time symbol and a 2/4 time signature. The music is composed of eighth and sixteenth notes.

Nº XXXIV.
"Gilean an fhraoich."
"The Island of the heather."

LOW AND
OLEMN.



Nº XXXV.
Cainntearachd.



Nº XXXVI.

30

21

"Tha mi mo chadal."

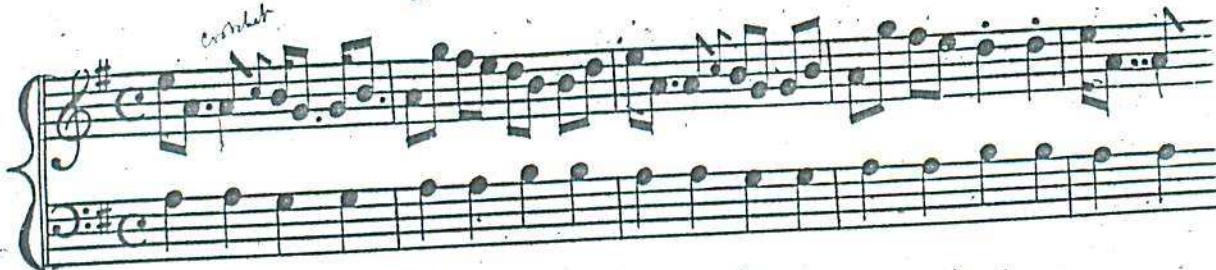
"I am asleep?"

SLOW.



Nº XXXVII.

Pipe Reel. (Simplifies notation)



Nº XXXVIII.

"Na be mise 'n t-ean beag eatrom?"

"If I was the little airy bird."

Chorus.

11+8 bars

WITH
PRESSION.



Nº XXXIX.

"Marbhaisg air a mhulad."

"Woe to Melancholy."

of Ireland
and the Islands of Ireland

JIG TIME.



Nº XL.

"Cha d' theid, cha d' theid mise."

"I will not, I will not go."

Gaelic Song.

Air

WITH
LIGHTNESS
AND
FEELING.



Chorus,



Nº XLI.
Cainntearachd

UNG IN
EL TIME.

Thanig iad, thanig iad, thanig iad, Fir an sgadain;
Thanig iad, thanig iad, Gillean geala chur na 'n lion.
Ti _ ra ou a _ dul _ lum, Ti _ ra ou a _ dul _ lum,
Ti _ ra ou a _ dul _ lum, Sed _ le dad _ le dud _ ul _ lum.

Thanig iad, thanig iad, thanig iad,
Fir an sgadain;
Thanig iad, thanig iad,
Gillean geala chur na 'n lion.

Eoghan 's Dughall,
Fionladh 's Iseabail,
Eoghan 's Dughall,
Iseabail 's Oighrig.

Translation.

They've come, they've come, they've come,
The herring fishers;
They've come, they've come,
The fair lads who throw the nets.

Hugh and Dugal,
Finlay and Isobel,
Hugh and Dugal,
Isobel and Euphan.

Nº XLII.

"Cainntearachd."

"Pipe Set."

62

25

Same air as previous one only

REEL.



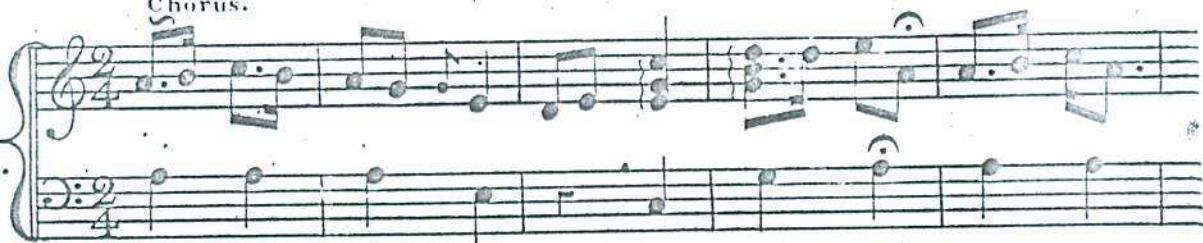
Nº XLIII.

"Latha ghabh i fuadach."

"The day she drove away."

Chorus.

WITH GAIETY
AND FEELING.



tr

Air

p



Nº XLIV. *(The Wedding Honeys)*
Pipe Reel.



Nº XLV.

"Gur boidheach an comunn tha'n comhnuidh's t-Strathmhór."

"The Company is beautiful that resides at Strathmore."

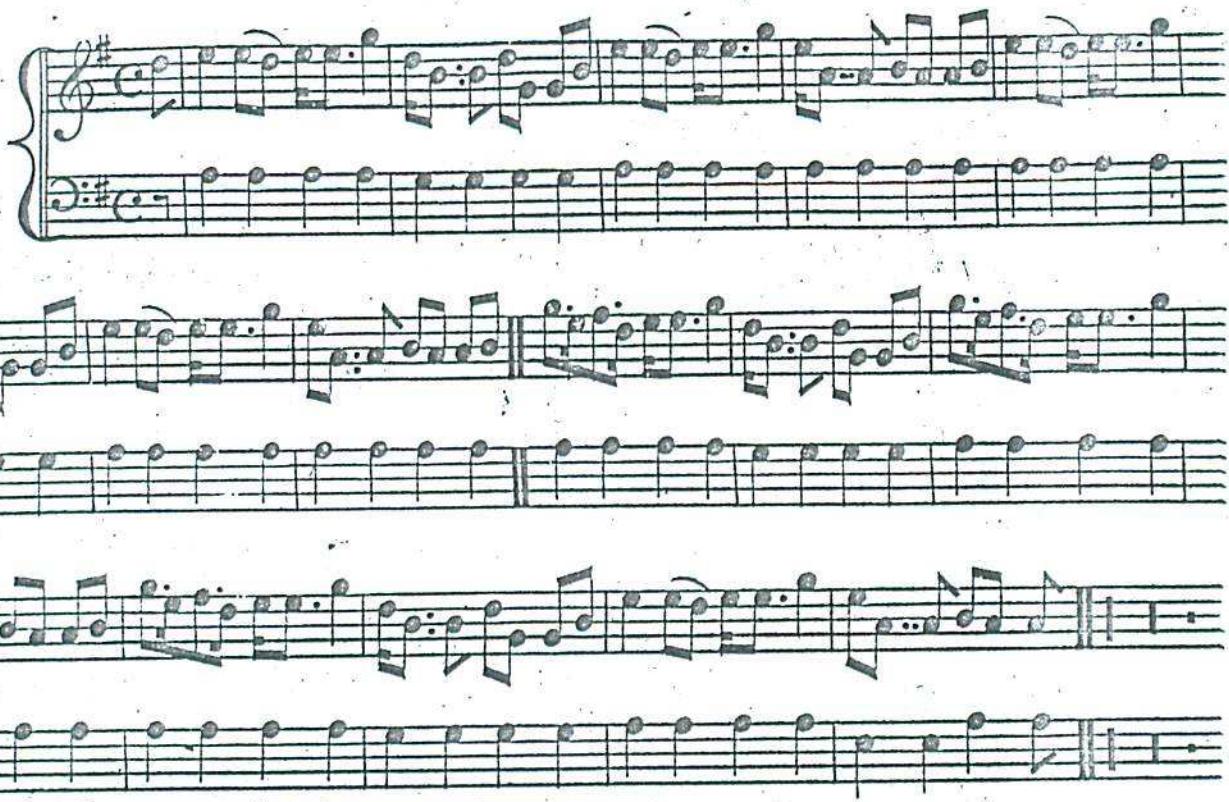
ARTISTICALLY
SLOW, WITH
FEELING.



Nº XLVI.

Pipe Reel.

27



Nº XLVII.

Short Pipe March.

47
Handy concertos for a flute

for a flute



Nº XLIV. *(The Wedding Honeys.)*
Pipe Reel.



Nº XLV.

ur boidheach an comunn tha'n comhnuidh's t-Strathmhor."

"The Company is beautiful that resides at Strathmore."

ETICALLY
OW, WITH
EELING.

A handwritten musical score for a piece titled "Nº XLV." The score is in common time and includes three staves of music. The top staff uses a treble clef, while the middle and bottom staves use a bass clef. The music features various note heads, stems, and rests. The score is divided into measures by vertical bar lines. There is also some handwritten text on the left side of the page.

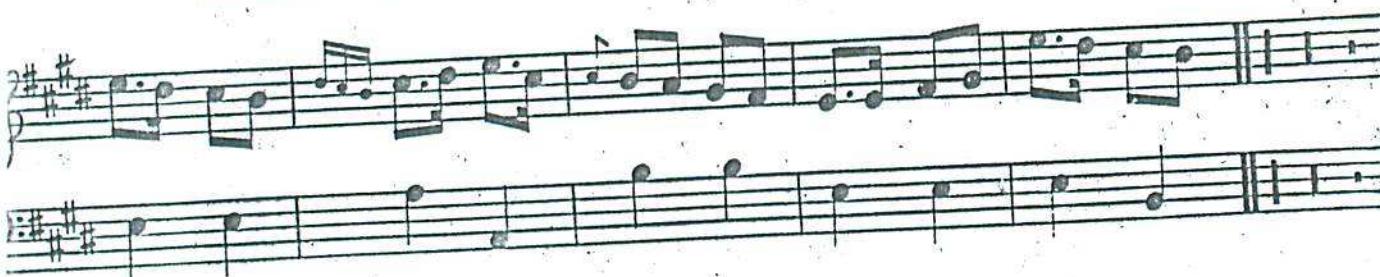
Nº XLVIII.

"An cuideachd rium fhein a b' fhearr leam."

"In my own company I would prefer you."



MODERATE.



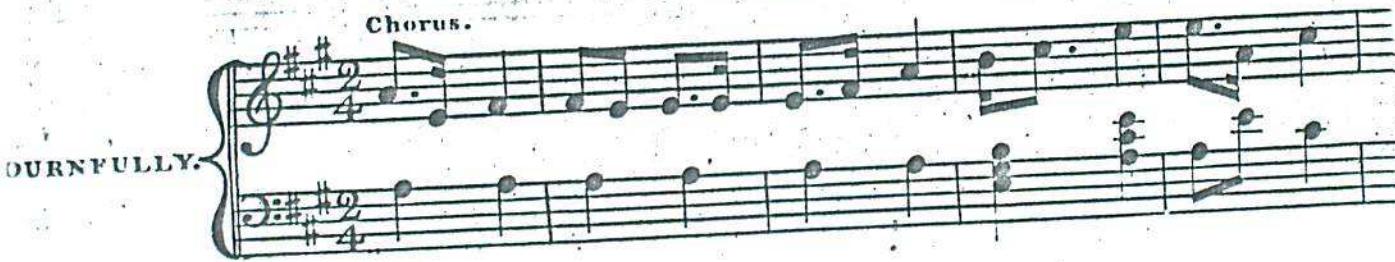
Nº XLIX.

"Mo ghaol air falbh."

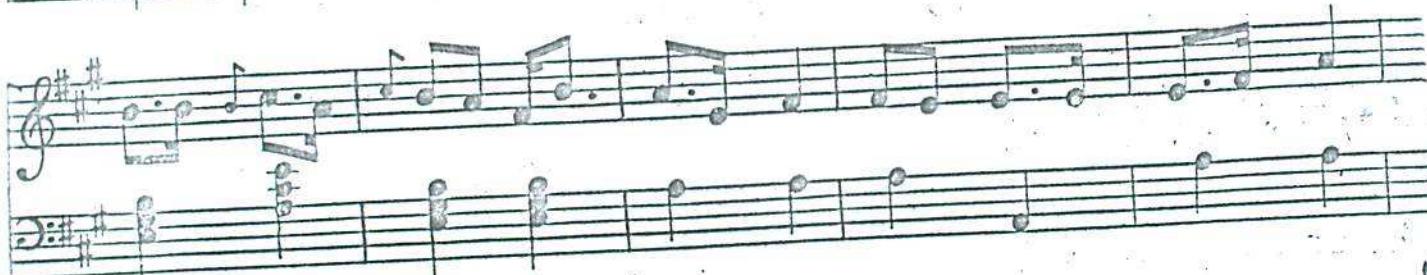
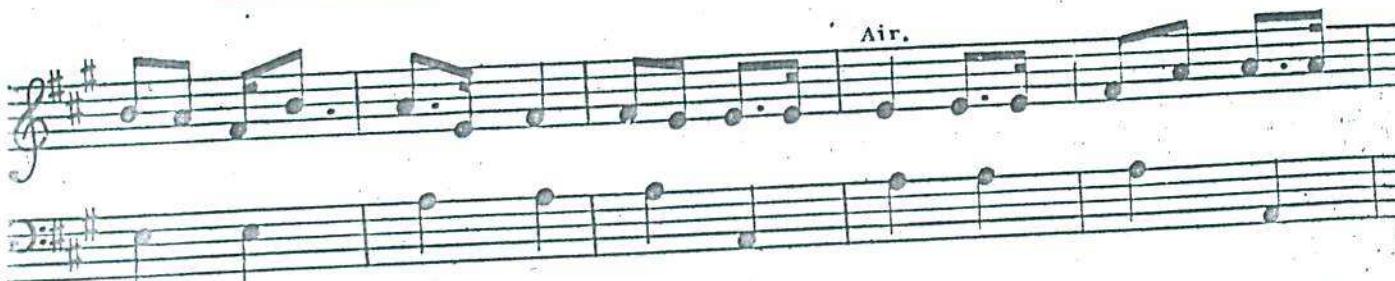
"My Love's away!" 8+12 bars

Chorus.

DURNFULLY.



Air.



Nº L. 50
Strathspey. [The Wee Maid] II, 3rd



Nº LI. 51 II, 3rd

Pipe Reel.

(The Woman with the Black Hair.)

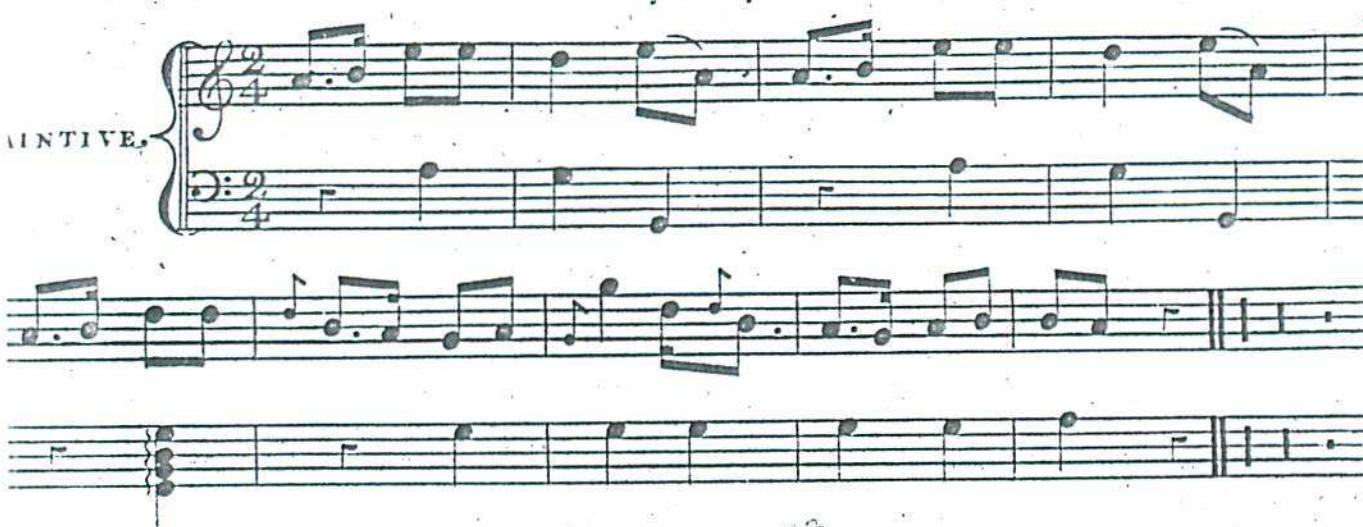


McCraig & Ross

Nº LII.

"Bha mo nighean donn bhoidheach?"

"My bonny brown maid and I."

INTRO.


Nº LIII.

"O mar sud chaidh an Clóth?"

"So and So went the Cloth?"

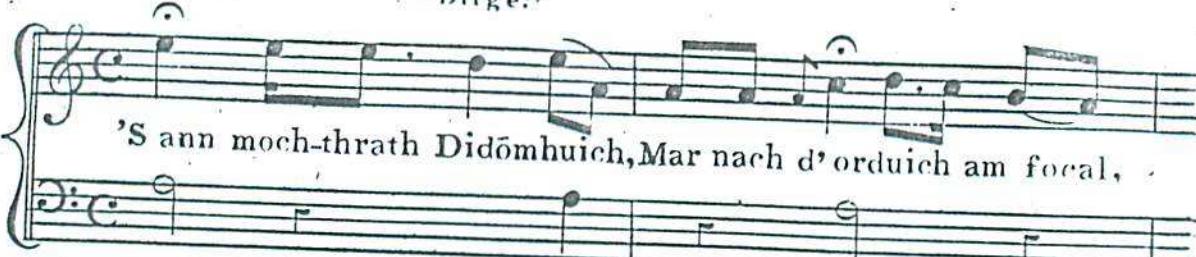
CESSIVE.


Nº LIV.

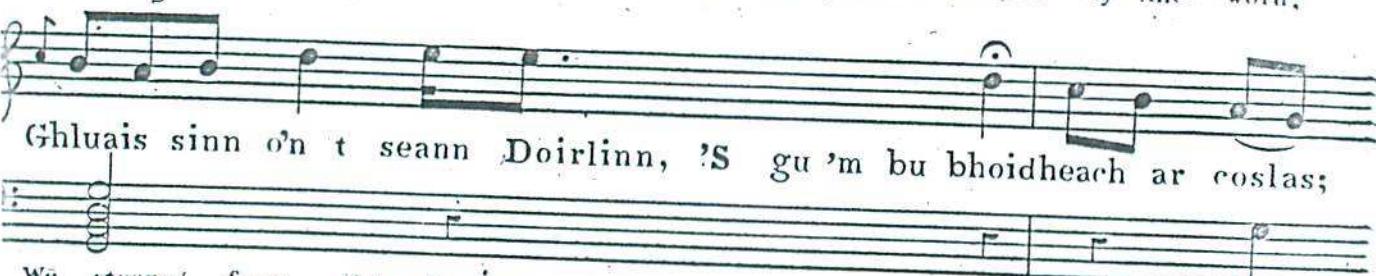
Pipe Reel.

Black Haired
Ross.)

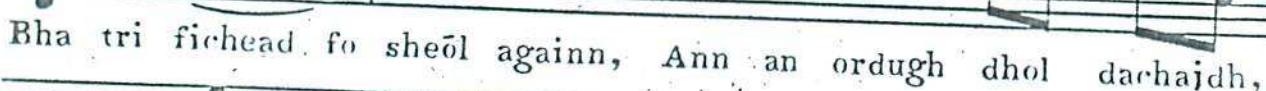

LOW WITH
PECULIAR
EXPRESSION.



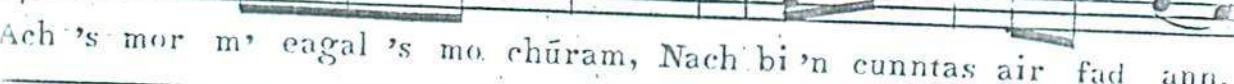
Twas early on sunday, As not ordered by the word,



We steered from old Dorlinn, And beautiful was our appearance,



There was sixty under sail of us, In order to go home,



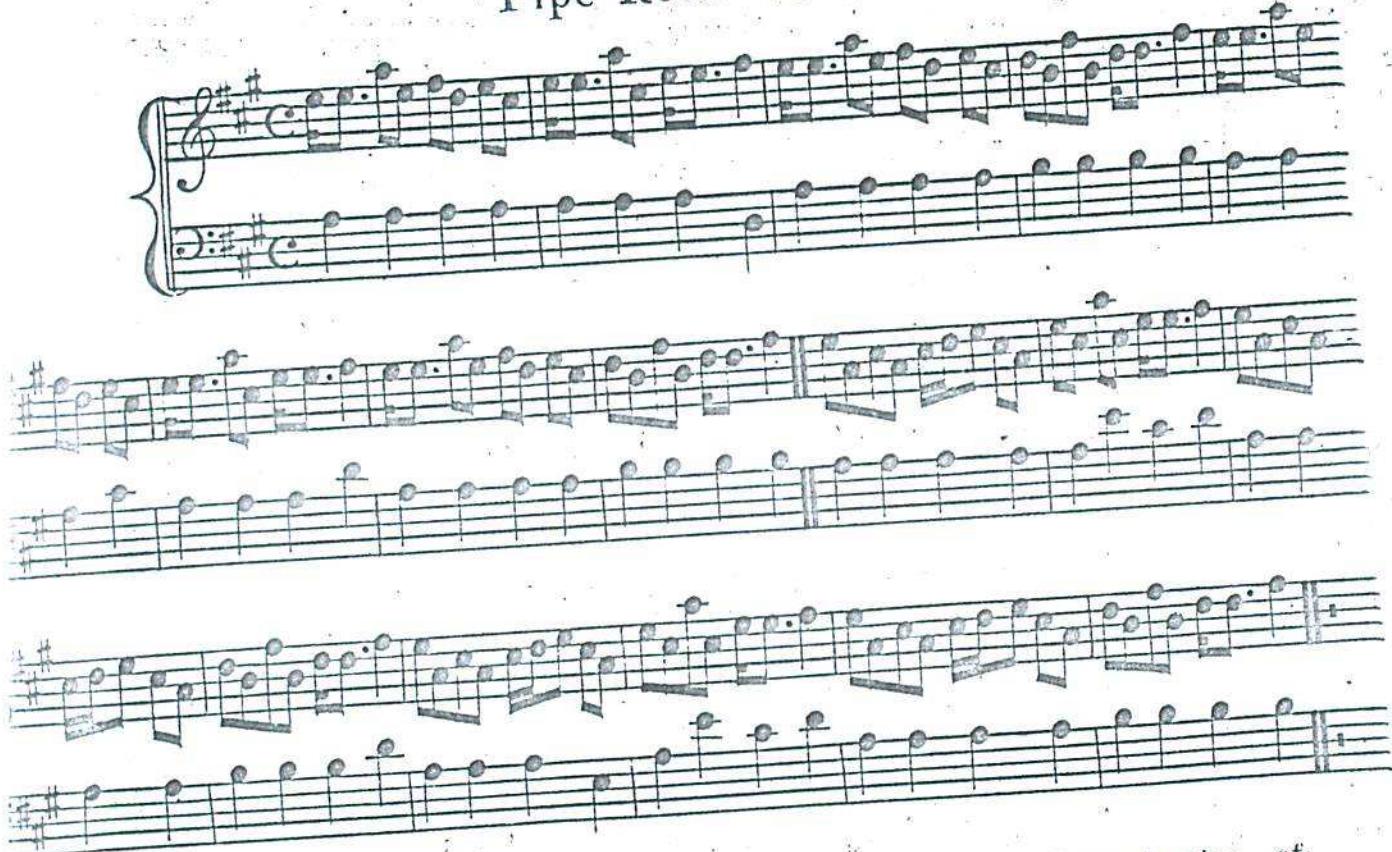
But I am greatly afraid, the number will not all be there.

* This is a wild undisciplined, but singularly beautiful air. I have given the words, which will show there is an immense run of them. I can very faintly convey the manner in which it is sung. One note (or perhaps bar), is lengthed beyond its usual time, when the rest of the bar and sometimes the two following, are hurriedly slid over to the next long note, in a manner quite fascinating to the hearer.

No LVI. ⁵⁰
"Marbh-Rann." *Gentlemanly & beautiful -*
"Dirge"



No LVII. ⁵¹
Pipe Reel.



I think our Highland reels are not improved of late, by the introduction of quadrille steps thro' the reel and setting.

Keep a Quadrille in its own place,

And it's beautiful and graceful,

And keep a reel in its primitive purity,

And what is better.

N^o LVIII.

"Gur mise nach 'eil slán bho'n trá so 'n dé?"

"I am unwell since this time yesterday?"

Chorus.



MOURNFUL.

Air.

N^o LIX.

"Ga d' thei mi 'n so am aonar."

"Thot I am here alone?"

SLOW, BUT

CHEERFUL.



Another superlatively elegant new fashion in the reel system, is to see four persons chasing each other round a room, exactly if I may use the simile and old adage, 'Like a string of wild geese.' I appeal to any person not dancing, if the neat and ancient manner of crossing in the reel, does not look five thousand times better.

Nº LX. ⁶⁰
Pipe Reel.* *(Gigante hand)*



This Reel does famously for the Highland way of dancing. It must appear droll to a stranger. The right foot is first put down, the left drawn on a level with it, the right foot advanced again, and a kind of bob orsey for the fourth movement, this is not done smoothly but thumped though telling every step, the setting is the same; perhaps with the addition a few side kicks to finish, just as you or I would finish with a "Jetté Assemblée." But the lads brogue it so heartily, and the maidens trip it heartily, that it is a question whether it is not more animated than half sailing, half sleeping, and half walking, of the higher classes.

A Jacobite Air.

Gaelic Song.

GHTLY.



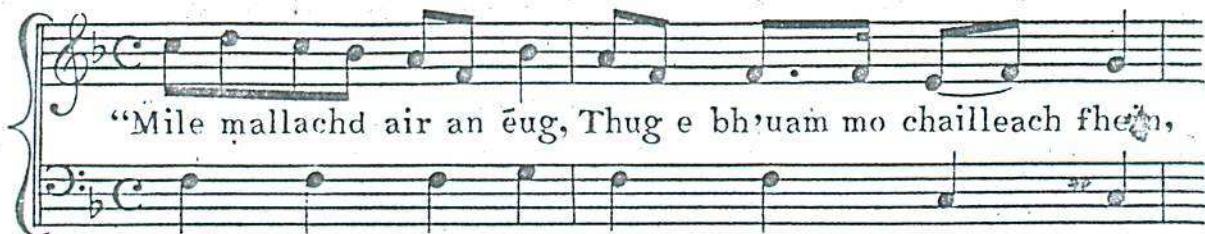
“Mo shorridh sunntach slán leibh?”

“My hearty lively wishes to you?”

GAILY.



Nº LXIII. 63
Cainntearachd.



"Mile mallachd air an éug,
Thug e bh'uam mo chailleach fhein,
H_uile rud gu'n d'rinn i dh' fhéum,
'S éibhinn gu'n de shiubhail i?"

(Last line repeated four times.)

Translation.

"A thousand curses upon death,
That took from me my old wife;
For all the good she ever did,
It is pleasant she has left us."

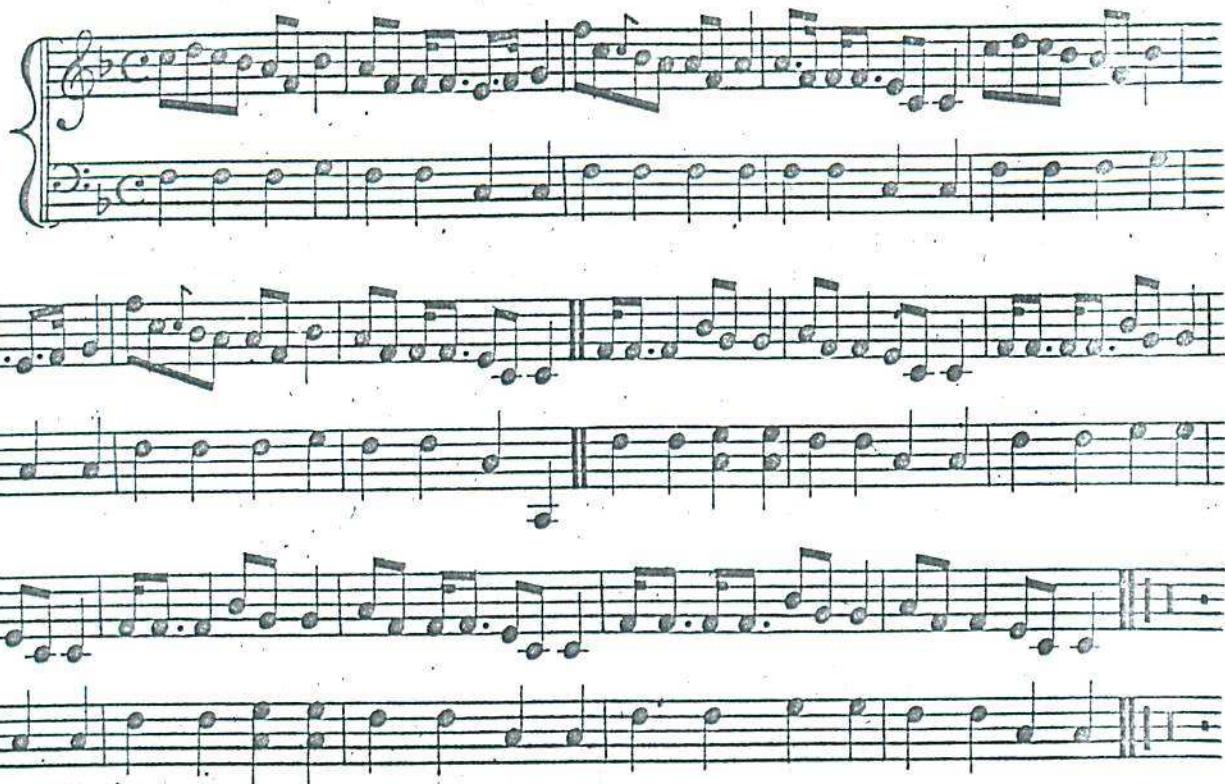
of Jenny's Bawbee

Nº LXIV. 64

57

Cainntearachd. *Same as last*

REEL.



65

Nº LXV.

Pipe Reel. *{The last of Rochester}.*



66
Nº LXVI.

"Faillte Scarba;"* *(written before)*

"Scarba Salute"

In F. basso & C. - b. 25

Air.

SLOW
ITH
LING.

The musical score consists of two parts: an 'Air' and a 'Chorus'. The 'Air' is written for two voices (Soprano and Alto) and a piano. The 'Chorus' is written for three voices (Soprano, Alto, and Tenor/Bass) and a piano. The music is in common time, with various key signatures (F major, G major, C major, D major, E major, A major, B major, and F# minor). The notation includes traditional musical symbols like eighth and sixteenth notes, as well as unique handwritten markings such as 'tr' (trill) and 'hr' (harmonic). The vocal parts are written on three staves, and the piano accompaniment is on a single staff below the vocal parts.

* Faillte Scarba is given in the Revd. Patrick Mc Donald's

Collection, but in such a mutilated condition, that unless a person knew it before, they would hardly select it for a beauty.

It is perfectly wild, as much so as Scarba itself. I noted

ed it from the singing of a Highland Lady.

"Am' Bruadar?"
 "The Dream?"

A handwritten musical score for piano and voice. The score consists of ten staves of music. The top staff is for the right hand of the piano, and the bottom staff is for the left hand. The vocal line is in the middle, with lyrics written above the notes. The music is in common time, with a key signature of one sharp. The handwriting is clear and legible, showing various musical markings such as grace notes, dynamic changes, and performance instructions.

I got this in M.S., and think it a most perfect piece of musical composition.

The Woe with the Pack of Meat

Nº LXVIII. 68
Pipe Reel.





Nº LXIX.

69

Tha gaol again air an nighinn.

'I love the Lassie.'

L.

A Selection

DF

CELTIC
MELODIES,

Consisting

of

ORIGINAL

SLOW HIGHLAND AIRS,

PIPE-REELS,

Caintearachd.

NEVER BEFORE PUBLISHED

Selected and Arranged by a

HIGHLANDER.

Ent. at Stat. Hall.

EDINBURGH

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To
The Lady Elinor Campbell
of Islay.
This Volume of
Highland Melodies,
is Inscribed
by her obliged
and faithful Humble Servant.
The Editor.

West Highlands.
May, 1830.

FACKER & CO

C E L T I C
M E L O D I E S .

Nº I.
'Crô Chalean'

'Colins Cattle.'

Harmonized by G. F. Graham Esq^r.

SLOW.

The sheet music consists of eight staves of musical notation. The top two staves are for the treble voice, and the bottom two staves are for the bass voice. The piano accompaniment is provided by the bottom four staves. The music is in 3/4 time and major key. The tempo is marked as 'SLOW'. Various dynamics and performance instructions are included, such as hairpins ('hr'), forte ('f'), piano ('p'), and sforzando ('sf'). The vocal parts feature melodic lines with eighth and sixteenth note patterns, while the piano part provides harmonic support with sustained notes and chords.

N^o. II.
‘Lady Ellinor Campbell.’

Pipe Reel.



N^o. III!

A Strathspey Reel.*



* After Johnny Cope, in the Revd Patrick MacDonald's M.S.

"Nº IV.
Reele Piobadh:
"Pipe Reel."



1 says full text in "Hebridean Ballads," p. 922.

Nº V.

"Smoch an diu roinn mi eiridh."

chorus.

Early this morning I got up.

Waulking Song.

Musical score for No. V. It consists of six staves of music. The first two staves are in G major (two sharps) and common time (indicated by a '2'). The third staff is in A major (one sharp) and common time. The fourth staff is in F major (no sharps or flats) and common time. The fifth staff is in G major (two sharps) and common time. The sixth staff is in G major (two sharps) and common time. The vocal line starts with a 'chorus' (indicated by a bracket), followed by an 'Air' section. The vocal line ends with the instruction 'Repeat the Chorus.'

Nº VI.

"Reele Piobadh."

"Pipe Reel."

Musical score for No. VI. It consists of eight staves of music. The first two staves are in C major (no sharps or flats) and common time. The third staff is in D major (one sharp) and common time. The fourth staff is in E major (two sharps) and common time. The fifth staff is in D major (one sharp) and common time. The sixth staff is in C major (no sharps or flats) and common time. The seventh staff is in B major (two sharps) and common time. The eighth staff is in A major (one sharp) and common time. The music is a continuous reel, indicated by the title "Pipe Reel."

Nº VII.

'Fonn Gaeleach.'

"Highland Air."

Arranged by Finlay Dun.

5

MODERATELY SLOW.

Nº VIII.

'Reele Piobadh.'

"Pipe Reel."

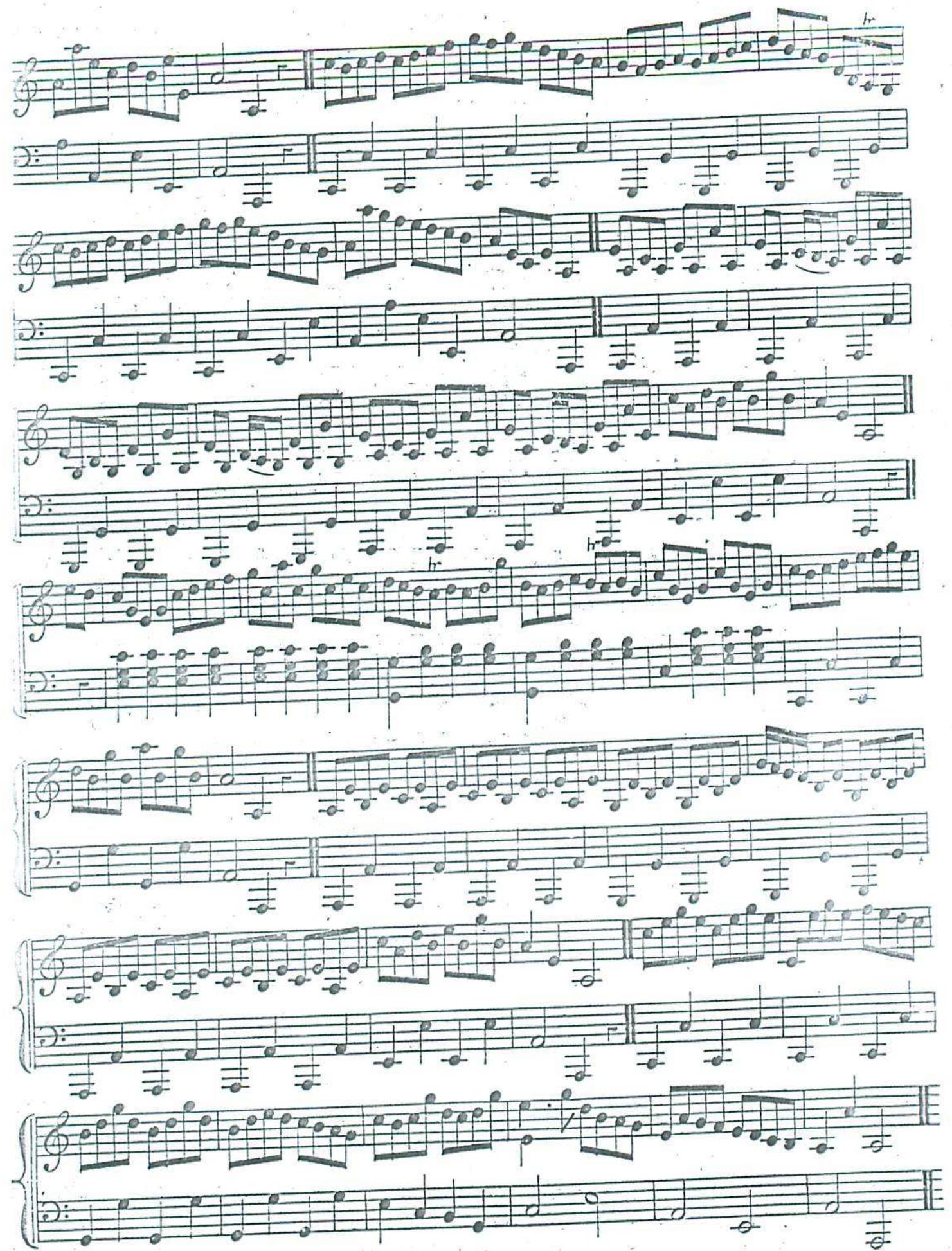
Nº IX.

jh, Shonny Chope, 'n do dhūisg 'u fhathast?" Baiteal Phrestonpans, 1745.

"Hey, Johnny Cope, are ye wakin' yet?" Battle of Prestonpans, 1745.

the late Revd. Patrick MacDonald, Minister of Kilmore, Editor of some beautiful Highland Melodies.





Nº X.

'Alistair Og.'
"Young Alexander."

Arranged by Finlay Dun.
 Softly.



Nº XI.

'Marshall na Ceathair Fichaid 'is Dhadhuig.'

"March of the 92nd Highlanders."

Arranged by Finlay Dun.

Musical score for 'Marshall na Ceathair Fichaid 'is Dhadhuig' (March of the 92nd Highlanders). The score consists of eight staves, all in G major, common time. The dynamics include *f*, *p*, *f*, and *ff*. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes a section with a bassoon-like line.

Nº XII.
 'Luinneag'
 "Lullaby."

SLOW.



Nº XIII.
 Gur muladach tha mi.
 "I am in sorrow?"

SLOW, WITH
 FEELING.



Nº XIV.

'Se Alasteir mo voghaime.'

"Sandy is my choice!"



Nº XV.

'Gillean an Drobhair.'

"The Drover lads."



Nº XVI.
Another Set.

JIG.



Nº XVII.

'Biodh mid subhach!'

"Let us be merry."

O'Kearney
in T. V.

Sky Set.

A handwritten musical score for a band or orchestra, consisting of ten staves of music. The music is written in common time with a key signature of one sharp (F#). The instruments involved are indicated by the first two staves: a treble clef with a sharp (likely Flute or Piccolo) and a bass clef with a sharp (likely Bassoon or Double Bassoon). The subsequent eight staves represent different parts: three more treble clefs (likely Clarinet, Oboe, and another Flute/Bassoon), three bass clefs (likely Bassoon, Double Bassoon, and Trombone/Tuba), and two alto clefs (likely Bassoon and Trombone/Tuba). The music features various note heads (solid black, open circles, and stems), rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The score is organized into measures, with measure numbers 1 through 10 visible above the staff lines. The handwriting is in dark ink on light-colored paper.

N^o. XVIII.

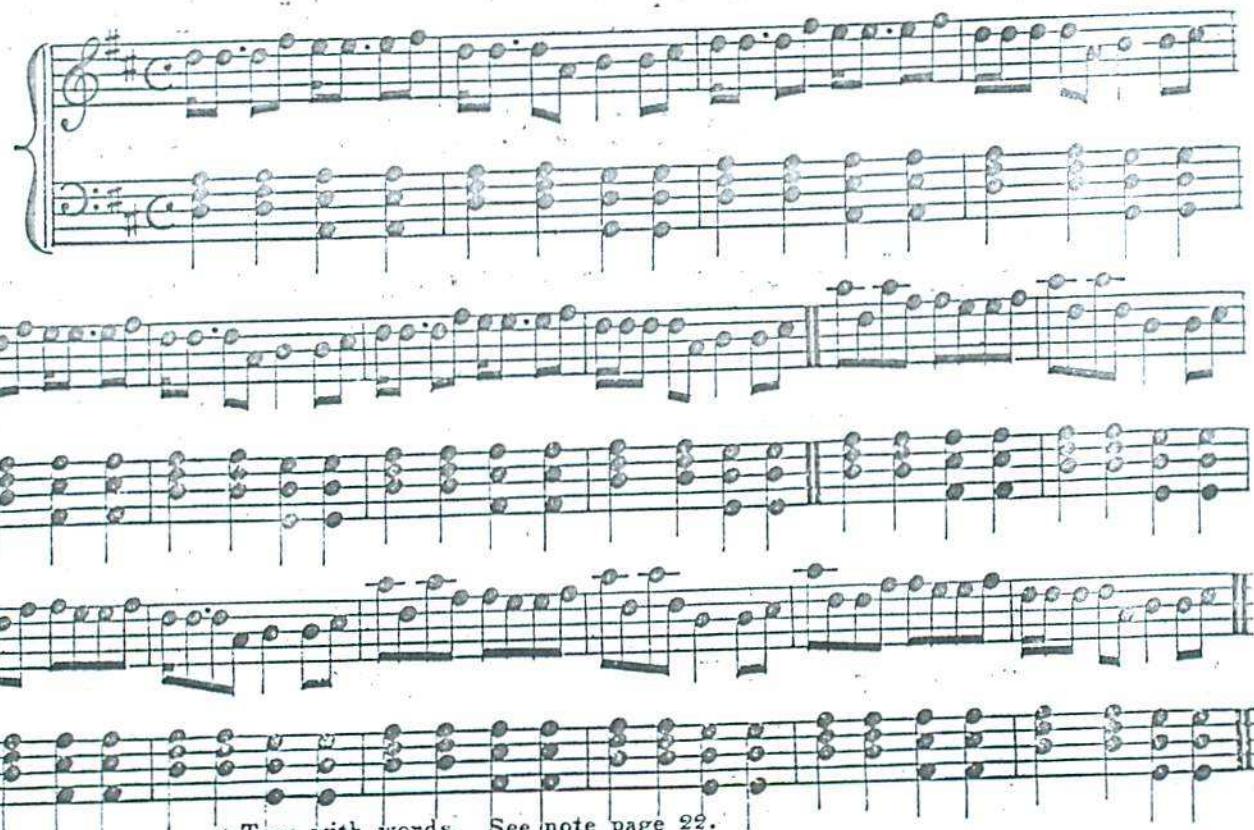
Lady Ellinor Campbell's Favorite.

Porst a beale.*

N^o. XIX.

'Reele Piobadh.'

'Pipe Reel.'



* Tune with words. See note page 22.

N^o. XX.
'Oran Suirsach.'
A St Kilda Air.



N^o. XXI.
'Reele Piobadh.'
"Pipe Reel."



N^o. XXII.
‘Oran Gallach.’

Chorus.

Gaelic Air.

Waulking Song.

LIVELY.

N^o. XXIII.

‘The Fyket.’

REEL.



N^o. XXIV.

'Cuir a Ghaoil Dileas tharum do Lamh.'

"Give me your hand love," Arranged by Finlay Dun.

The musical score consists of ten staves of music, divided into two systems by a vertical bar line. The first system begins with a treble staff (G clef) and a bass staff (F clef), both in 6/8 time. The dynamic is *p* (pianissimo). The lyrics "Give me your hand love" are written above the music, with "Cuir a Ghaoil Dileas tharum do Lamh." in Irish below it. Measure numbers 1 through 12 are indicated at the start of each staff. The second system begins with a crescendo (Cres.) and a dynamic ff (fortissimo). Various dynamics like *f*, *p*, *ff*, and *ff* are used throughout. Measure numbers 1 through 12 are indicated at the start of each staff.

'Donhuil Cleireach.'

'Donald Clark.'

REEL.

The musical score consists of two staves of handwritten notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (one sharp) and 2/4 time. The music features a variety of note heads, including solid dots and open circles. There are several dynamic markings, such as 'hr' (hairpin), 'p' (piano), and 'f' (forte). The notation includes sixteenth-note patterns, eighth-note pairs, and quarter notes. The manuscript is written in black ink on white paper.

Nº XXVI.

'Fonn Gaeleach?
"Highland Air."

A handwritten musical score for 'Fonn Gaeleach'. It consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the key signature is B-flat major (two flats). The third and fourth staves are in common time and the key signature is A-flat major (one flat). The music features various note heads, stems, and bar lines. There are also some handwritten markings such as 'h' (for forte), 'p' (for piano), and 'f' (for forte).

Nº XXVII.

'Reele Piobadh?
"Pipe Reel."

A handwritten musical score for 'Reele Piobadh'. It consists of five staves of music. The first two staves are in common time and the key signature is C major. The third and fourth staves are in common time and the key signature is G major. The fifth staff is in common time and the key signature is E major. The music features various note heads, stems, and bar lines. The notation is more complex than the previous piece, with many eighth and sixteenth note patterns.

Nº XXVIII.
 'Eunig Nia Nabba!'
 "Effy MacNab."



Nº XXIX.
 'An Gruag.'
 "The Perriwig."



Nº XXX.

'Oran Gallach.'

Gaelic Air.

Chorus.

A musical score for 'Oran Gallach.' It consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '3' over a '4'). The word 'SOFT.' is written above the first measure. The music is divided into two parts: 'Chorus.' and 'Air.'. The 'Chorus.' part has a bass line below the treble line. The 'Air.' part follows. The second system continues the 'Air.' part, also featuring a bass line below the treble line. The music is written on five-line staves.

Nº XXXI.

'Oran Gallach.'

Gaelic Air.

A musical score for 'Oran Gallach.' It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '3' over a '4'). The second system begins with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '3' over a '4'). The third system starts with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '3' over a '4'). The fourth system starts with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '3' over a '4'). The music is written on five-line staves.

'Cainntearachd; or Porst a beale.'

SUNG IN
EEL TIME.

O, dàmhsaidh na coilich dhubb, 'S ruithlidh na tunnagan;

Dàmhsaidh na coilich dhubb, Air an tulaich bhoidhich.

Ti - ra e - dul, ti - ra é, Ted - le dum - te, ted - le dum - te,

Ti - ra e - dul ti - ra é, Ted - le dum - te, dum, dum.

O, dàmhsaidh na coilich dhubb,

'S ruithlidh na tunnagan;

Dàmhsaidh na coilich dhubb,

Air an tulaich bhoidhich.

Translation.

O, the black cocks will dance,

And the ducks will reel,

'The black cocks will dance,

On the bonny hillock.

Nº XXXIII.
"Cainntearacd."

"As is played on the pipe."



orst a beale or Cainntearachd's pronounced Canderach's are I believe a species of music peculiar to the Highlands of Scotland. Before Piano's became so general, they were universally used for dancing at small merry meetings. At larger ones Weddings, &c. there was a Piper.

Two or three females sing together and seldom the dancing drowns the voice, they sing in the loudest key.

This ancient custom like many others has nearly worn out, but I am happy to say that Cainntearachd's are still used in the Islands and some parts of mainland, I have often danced to them and liked them perhaps better than a Reel performed on an Instrument.

The Pipers have picked up the tunes, I have given both sets. The words have general no meaning and are merely used to bring out the air.

Editor.

Nº XXXIV.

1,50

23

Strathspey.



Nº XXXV.

1,51

'Reele Piobadh.'

"Pipe Reel."

